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VOL. XVIII, No. 23

MONDAY, APRIL 27, 1925

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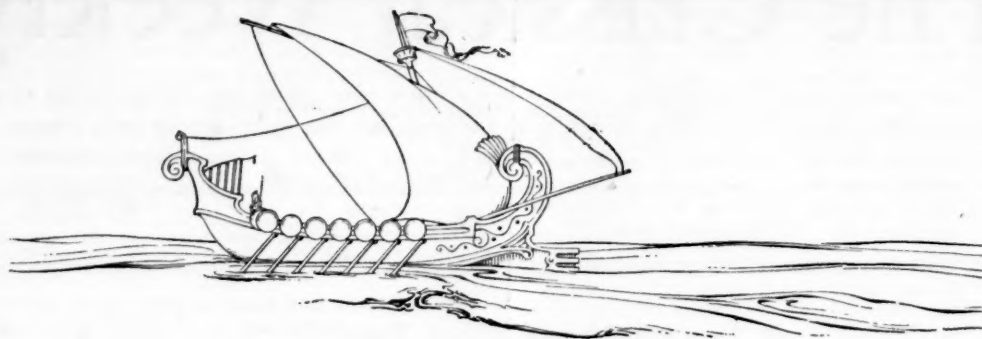
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AGAIN THE LOEB CLASSICAL LIBRARY

(Concluded from page 171)

(7) Procopius, IV. By H. B. Dewing. Pp. v + 490.

This, the fourth of seven volumes, contains the text and the translation of Procopius's History of the Wars, 6-7 (1-467), an Index (469-490), and a map, Northern Italy. Volumes III-IV deal with the Gothic War. For notices of earlier volumes see THE CLASSICAL WEEKLY 12.50, 13.147.

(8) Dio's Roman History, VII. By Earnest Cary. Pp. v + 449.

This, the seventh of nine volumes, contains the text and the translation of Dio 56-60, covering 9-46 A. D. (1-441), and an Index (443-449). Dr. Cary's translation is based on the version of Dio made by Herbert Baldwin Foster (Troy, New York, 1905-1906), the first English translation of Dio.

(9) Aristophanes, three volumes. By Benjamin Bickley Rogers. Pp. xvi + 555; v + 443; v + 471.

It is unnecessary to dwell on the merits of Dr. Rogers's well-known complete edition of Aristophanes, with full Introduction, Commentary, Translation, and Appendices. Parts of the work have been noticed in THE CLASSICAL WEEKLY 4.23, 10.200, 221, 15.31. In the Loeb Classical Library edition Dr. Rogers's Introduction and Appendices are omitted, but "... in cases where it seemed wise to give Dr. Rogers' exact view of a passage, short extracts from his notes are given in his own words". "Introductions and explanatory notes have been added by the <General> Editors" (so the unsigned Preface to Volume I).

In Volume I are to be found The Acharnians, The Clouds, The Knights, and The Wasps, in II The Peace, The Birds, The Frogs, in III The Lysistrata, The Thesmophoriazusae, The Ecclesiazusae, and the Plutus. Each volume contains an Index <of Proper Names>. In I. ix-xvi will be found a General Introduction, by the late John Williams White. The footnote to page xvi explains (1) that this is reprinted from the book entitled Aristophanes and the Political Parties at Athens, a translation, by James Loeb, of a French work by Maurice Croiset (London, Macmillan, 1909. See THE CLASSICAL WEEKLY 3.230), and (2) that "it was originally arranged that the translation of Aristophanes for the Loeb Classical Library should be made by Professor. . . White. . ."

(10) Plato, IV. By W. R. M. Lamb. Pp. xx + 508. The contents are as follows:

General Introduction <ix-xix>; Bibliography <xx>; Introduction to the Laches <3-5>; Laches, Text and Translation <6-83>; Introduction to the Protagoras <86-91>; Protagoras, Text and Translation <92-257>; Introduction to the Meno <260-263>; Meno,

Text and Translation <264-371>; Introduction to the Euthydemus <375-377>; Euthydemus, Text and Translation <378-504>; Index of Names <506-508>.

The General Introduction deals with Plato's life and work as a whole. The Bibliography gives (a) "useful accounts of Socratic and Platonic thought", (b) "important editions". Under (a) there is no reference whatever to Professor Shorey's work on Plato, and no work later than 1913 is mentioned. Only one edition of the Meno is here named; no edition whatever is named here of the Laches, the Protagoras, or the Euthydemus. On pages 91, 263, 377, however, one edition is named of the Protagoras, the Meno, and the Euthydemus respectively. These are dated in 1905, 1901, 1905. The edition of the Meno named on page 263 had been given on page xx. No edition of the Laches is mentioned anywhere. Every edition named in the book was published in England.

(11) The Geography of Strabo, III. By Horace Leonard Jones. Pp. 397.

This volume, the third of the eight which the whole work will require, contains text and translation of Books 6 and 7 of Strabo's Geography (3-147, 150-387). There are also A Partial Dictionary of Proper Names (389-397), and a map-page, which shows (a) a map of Italy, from Etruria and Umbria to the southern end of the peninsula, and a small inset map of Latium.

For notices of earlier volumes of this translation see THE CLASSICAL WEEKLY 12.57, 17.169.

(12) Homer, The Iliad, I. By Augustus T. Murray. Pp. xviii + 579.

This volume contains Introduction (vii-xv); Bibliography (xvi-xviii); The Iliad, Books 1-12, Text and Translation (2-579).

In the Introduction, Professor Murray calls attention (vii-viii) to the fact that in the Introduction prefixed to his translation of the Odyssey, in the Loeb Classical Library (see THE CLASSICAL WEEKLY 13.161), he had laid stress on the

... fact that one of the significant results of the Homeric studies of recent years has been the demonstration (for it is nothing less) that the foundations upon which destructive critics have based their work have been insufficient to support the superimposed weight—in short, that both the methods and the results of the analytical criticism of the nineteenth century were misleading. It seems fitting that <I> should now give, if not a confession of faith, at least a statement of the basic facts on which <my> faith rests.

This statement of basic facts deals with such matters as the unity of the Iliad and the Odyssey (viii-x), the poet's technique as conditioned especially by the fact "that the poems were recited, not each in its entirety, but in successive rhapsodies" (x), the incidental contradictions in detail (xi-xii), the repeated lines or

passages (xii-xiii), philological matters (xiii), supposed cultural differences (xiii), and the recension of the poems in the time of Pisistratus (xiii-xiv). The student should "lend himself to the guidance of the poet himself" (xiv).

I gladly reproduce here the two fine paragraphs (viii-x) in which Professor Murray discusses, better, it may well be, than it has been done anywhere else in such brief compass, the essential unity of the *Iliad* and the essential unity of the *Odyssey*.

I. The proper method of approach to the Homeric problem, and the only one that can possibly lead to an understanding of Homeric poetry, is to recognize that in dealing with the *Iliad* and the *Odyssey* we have to do with poems each clearly evincing the constructive art of a great poet (whether or not the same for both poems is a separate question). We should study them as poems, and in order to understand them we must first of all apprehend clearly the poet's subject, not in any limited sense, but with all its implications. Given the Wrath as a theme, we must grasp clearly both the origin and the nature of that wrath, and must formulate a conception of the character of Achilles. For unless we are clear in our minds as what manner of man he was we cannot hope to understand the *οἰζυμένη μῆτις* or the poem of which it is the theme. Only when we have fully apprehended the nature both of the man and of his wrath, and have followed both through the preceding books, can we venture to take up such a problem, for instance, as that connected with the sending of the embassy in the ninth *Iliad*; and if the poet has convinced us that the wrath was too fierce and awful a thing to break down at the first set-back of the Greeks; if the situation at the end of Book VIII. in no sense corresponds to what Achilles craves and in no sense satisfies his hate; if we have found Achilles portrayed as one that will not be bought; then the assumption that "in the original poem" the promise of Zeus to Thetis was at once followed by a Greek defeat, and that the whole content of the *Iliad* from the early part of Book II. to the battle scenes of Book XI. is a later insertion will be to us an improbable one. Nor will it matter how many or how learned may be the scholars who hold that view. The poet has taught us better, and the poet is our guide.

Similarly, in the case of the *Odyssey*, if we have clearly apprehended all that the Return implies—the adventures of the hero on his actual journey home, the lot of the wife, beset by ruthless wooers in his absence, and of the boy, of whom we would know whether he will make head against those who seek to drive him from his heritage, and stand by his father's side as a worthy comrade when the great day of reckoning comes—if we have regard to all this and all else that is implied in the great story, then we shall look with incredulity upon those who would take from the original *Odyssey* the portrayal of these very things, and who ask us to see in the first four books—the so-called "Telemachy"—a separate poem having neither beginning nor end, and quite inexplicable save as a part of the *Odyssey*. The Homeric criticism of the century following the publication of Wolf's *Prolegomena* (1795), for all the keenness of its analytical studies, lost sight almost wholly of the poet as a creative artist. It is time that we came back to the poetry itself and to the poet, who alone can interpret it aright.

(13) Lucretius. By W. H. D. Rouse. Pp. xix + 538.

The Introduction (vii-xix) deals with the life of Lucretius (vii), Memmius (vii-viii), The Atomic Theory (viii-xiii), Mind and Soul (xiii-xiv), The Gods (xiv), The Heavens (xiv-xvi), Summary of the Poem (xvi: 8 lines), Text (xvi-xvii), Editions (xvii-xviii),

Translations and Helps (xviii-xix). Dr. Rouse thinks there is no "direct evidence" that Lucretius suffered from madness, or that he died by his own hand (vii). He thinks, however, that there is some evidence that the first editor of the archetype of Lucretius was Cicero (xix, note); he does not, however, give the slightest hint of the nature of that evidence. There is an interesting comparison (x-xiii) of modern views of the atom with the view Lucretius held of the atom.

It would be most interesting, if there were space, to quote in sequence translations of the same passage by Munro, Bailey, Leonard (*THE CLASSICAL WEEKLY* 13.101-102), Trevelyan (*THE CLASSICAL WEEKLY* 15. 76-77), and Dr. Rouse. I can only append Dr. Rouse's rendering of one striking passage.

3.1-30:

O THOU who first from so great a darkness wert able to raise aloft a light so clear, illumining the blessings of life, thee I follow, O glory of the Grecian race, and now on the marks thou hast left I plant my own footsteps firm not so much desiring to be thy rival, as for love, because I yearn to copy thee: for why should a swallow vie with swans, or what could a kid with its shaking limbs do in running to match himself with the strong horse's vigour? Thou, father, art the discoverer of truths, thou dost supply us with a father's precepts, from thy pages, illustrious man, as bees in the flowery glades sip all the sweets, so we likewise feed on all thy golden words, thy words of gold, ever most worthy of life eternal. For as soon as thy reasoning born of a divine intelligence begins to proclaim the nature of things, away flee the mind's terrors, the walls of the heavens open out, I see action going on throughout the whole void: before me appear the gods in their majesty, and their peaceful abodes, which no winds ever shake nor clouds besprinkle with rain, which no snow congealed by the bitter frost mars with its white fall, but the air ever cloudless encompasses them and laughs with its light spread wide abroad. There moreover nature supplies everything, and nothing at any time impairs their peace of mind. But contrariwise nowhere appear the regions of Acheron; yet the earth is no hindrance but that all should be clearly seen, whatsoever goes on below under our feet throughout the void. Thereupon from all these things a sort of divine delight gets hold upon me and a shuddering, because nature thus by thy power has been so manifestly laid open and uncovered in every part.

CHARLES KNAPP

THE ARTS IN THE AENEID, BOOKS 1-6¹

"A man may comprehend all the intricacies of optative moods, second aorist tenses, and subjunctives of exhortation, and protases and apodotes, and yet be a barbarian"². Thus recently wrote Dr. Frank Pierrepont Graves, Commissioner of Education for the State of New York, in an appeal to teachers of the Classics for a broader treatment of their subject.

Undoubtedly the very general demand to shift the emphasis in our teaching away from the rigid formalism of yesterday has had a decided effect upon our methods of to-day. Periodicals, syllabi, and the handmaids

¹This paper was read at the Eighteenth Annual Meeting of The Classical Association of the Atlantic States, held at the Episcopal Academy, Overbrook, Pennsylvania, May 3, 1924.

²In Introductory Note to Greek and Roman Remains, Study 50, The University of the State of New York, The State Department of Education (see page 14).

thereof, the text-books, have reflected this tendency. It is not necessary in such company as this to present the claims of archaeology to meet the needs of the situation.

Much has been said and done in urging teachers to link the reading matter with the wealth of monumental remains rendered accessible in recent years for study, but more must be done before the traditional methods are adequately modified. Teachers as a group are still quite hesitant about approaching the subject. What this paper seeks to do is to point out a *modus operandi* for the Vergil year which may be worked out and applied also in the other years of the High School. The controlling element in the method is to treat the objects of interest at the time they are met in the text, not as a separate study that will ever remain detached in the mind of the pupil and is very likely to be slighted by the teacher. As we are thinking now of the Secondary School, the references will be limited to the first six books of the Aeneid. In *The Classical Journal* 3.59-68 (December, 1906), Professor H. R. Fairclough treated Vergil's Relations to Graeco-Roman Art, and those interested in the topic, in a wider field, will enjoy his scholarly article.

It has been pointed out repeatedly that Vergil in his descriptions and narrations has in mind not so vividly scenes or myths as some artist's conception of them. In view of the extraordinary wealth of sculptural and architectural beauty that must have met the gaze of every citizen of Rome in Vergil's day, it would be surprising indeed if this were not the case. For a few minutes, then, may we not take a somewhat hurried archaeological tour through the first half of the Aeneid?

When, as a lad of seventeen, Vergil moved from Milan to Rome to continue his studies, undoubtedly one of the first objects to attract his attention were the fortifications of the capital. The poetic argument of the epic closes in 1.7 with the significant words, *altae moenia Romae*. This passage may well serve as the starting-point in the pupil's study of archaeology as seen in Vergil. Caution must be taken to guard against confusion that may easily arise if conflicting theories are presented to immature minds. Suffice it to say that the *moenia* mentioned are the fortifications commonly known as the Servian Wall. One may add, however, that the wall, though named for one of the kings, seems not to have been constructed until the fourth century, following the calamitous invasion of the Gauls in 390 B. C. With photograph or slide, attention should be drawn to the regularity of the dark brown tufa blocks and of the courses in which they are laid. Pupils will be interested, too, to learn that the method of construction resembled quite closely the camp enclosure described by Caesar in his Commentaries. The upcast from a trench thirty Roman feet deep and one hundred wide formed an embankment which was supported by retaining walls within and without. The outer wall was the more carefully laid. Sixteen gates once pierced the Servian Wall, admitting the traveller who had journeyed along one of the many famous roads that led to Rome. Doubtless Vergil had

his own capital again in mind when he wrote, in Aen. 1.95, *Troiae sub moenibus altis*, and in 1.366, *moenia surgentemque novae Carthaginiis arcem*.

We move on now to that delightfully musical passage, descriptive of Aeolus lording it over his closely confined minions, the rebellious winds: *vinclis et carcere frenat* (54); *illi <venti> circum claustra fremunt* (56); *Aeolus et clauso ventorum carcere regnet* (56). The word *carcer* should have a familiar sound to pupils who have been reading the Catilinarian Orations. But, while reference may well be made to the fate of the conspirators, our interest now is in the structure of the building. The so-called Tullianum should make an appeal to all interested in Roman architecture, for it is thought to be perhaps the earliest building in Rome. Furthermore, pupils of Vergil will experience added pleasure if their attention is drawn to the striking similarity of its domed chamber with corbelled vaulting to the bee-hive tombs of Mycenaean Greece. The question of whether it, too, was originally a tomb or a wellhouse need not disturb the pupil. All that one should say is that the lower part of this ancient chamber was built of blocks of tufa laid with the successive courses projecting each nearer the line of the center than the block beneath. It may be added that the soft volcanic stone called tufa was quarried in Rome itself and was very commonly used, especially in the earliest structures.

Vergil, of course, in his description of the Cave of the Winds was visualizing a definite building with which he and his contemporaries were very familiar. The lower and more ancient part, which they called the Tullianum, had later been incorporated into the whole prison and had been named the *Carcer* of Republican story.

The frequent allusions, directly and metaphorically, to the important part played by the games (*ludi*) in the life of the Romans make one think, however, that the word *carcer* would connote the *carceres* of the circus more readily even than the dungeon. In the same passage about Aeolus, Vergil declares that the Father Almighty had appointed a king who should know when to restrain and when to give free rein to the winds (*laxas. . . habenas*, 1.63). Similar are the second half of 6.1, *Sic fatur lacrimans classique inmittit habenas*, and 5.662 *furit inmissis Vulcanus habenis*. The circus appears again when Vergil makes Jupiter assure the lovely Cytherea that for the Romans he places *nec metas rerum nec tempora* (1.278). In 3.429 Apollo's seer Helenus warns that it were better to run wide of the *metae* of Sicilian Pachynus than once to see misshapen Scylla. But still more specific are the references in the account of the boat-race, 5.129-159. Aeneas sets up as turning-point (*meta*) a leafy oak. At the given signal amid the shouts of the sailors the boats dash forth. No such haste is present even when in the chariot-race the cars rush out from the *carceres* (5.145).

It might be well to show pictures of the Colosseum and of the Circus, pointing out the elements of likeness and of unlikeness. So much attention is given these days to athletic fields that the lay-out of the course in

the circus always interests pupils. The vaulted chambers, one for each chariot, called *carceres*, on the north end of the elliptically arranged building, the Circus Maximus, which lay in the valley between the Palatine and the Aventine Hills, were the 'prisons' Vergil had in mind. Out dashed the chariots in convergent directions into the arena, which was divided longitudinally by the *spina*, a long wall down its center. Just off the extremities of the *spina* were the *metae*, turning-points. Aeneas made his *metae* of leafy oak, but in the Circus Maximus the *metae* were cones, originally of wood, but later, under Claudius, of gilt bronze. To indicate the laps of the race, stands on the *spina* held at one end six dolphins, at the other, six eggs. One of each was removed after each lap. Augustus himself had rebuilt the Circus Maximus after the fire of 31 B. C., had set on the *spina* a large obelisk from Heliopolis in 10 B. C., had erected an Imperial box, and, in general, had given the structure its permanent form³. The seating capacity, in Vergil's day, has been estimated by Platner at 200,000⁴. The spectators occupied the two long sides and the south end. Above the *carceres*, on the north, was the box for the magistrate in charge of the games; there were towers, also, there at this end, from the appearance of which the Romans called the whole end the *oppidum*. Little wonder that a building so much used by all the Romans should find a place in the Aeneid.

Somewhat similar in character but less numerous are Vergil's allusions to the theater. When he pictures the secluded African harbor with its background of shadowy woods toward which the weary followers of Aeneas hold their course, he thinks of the lofty background of the Roman stage, and he writes (1.164) *silvis scaena coruscis*. Among other works to surprise Aeneas as he enters Carthage are the deep foundations for a theater and the stately columns, 'lofty adornments for the background soon to be' (1.427-429). A still more detailed reference to the theater is to be found in 4.469-473. Here Dido, beside herself in the conflicting emotions that possess her at the realization that she is losing Aeneas, is compared to the mad Pentheus in Euripides, Bacchae, or to Orestes driven across the stage by the Furies in Aeschylus, Eumenides. Undoubtedly Vergil really has in mind the same tragedy in 3.331, where he pictures Orestes as hounded by the Furies for the murder of Pyrrhus, who had married Hermione, previously betrothed to Orestes. The 'seats of the theater' is the expression used (5.664) to describe the hillside from which Aeneas, Acestes, and their peoples watched the equestrian maneuvers led by the youthful Ascanius, in the final feature of the games in honor of Anchises.

The allusion to the deep foundations and the huge columns cut from rock used in constructing the theater of Dido in Carthage gains additional interest when the pupils are informed that the only stone theater in Rome in Vergil's day was the theater built by Pompey in 55

B. C., and that the only other permanent theaters in Rome were the two erected by Balbus and by Augustus in 13 B. C., six years after Vergil's death. In explaining the words *cuneas* and *scaena* one is led naturally to tell how the seats, arranged in a semicircle before the stage, were separated by the stairways into wedge-shaped divisions, and how the stage-buildings were massive and equalled the height of the highest tier of seats. Accordingly, as Vergil visualized the Trojans approaching a wooded spot along the Libyan shore, he thought of the lofty background facing theatergoers.

The only other type of architecture that is especially mentioned in the first half of the Aeneid is the temple. The intensely religious tone of the epic would presuppose many allusions to earthly dwellings of the gods. Indeed, no other form of building receives such detailed description.

The first reference of this kind (1.293-296) editors regularly identify with the curious 'Temple of Janus', said to have been built by Numa, and to have been in existence as late as the sixth century A. D. This so-called temple was in reality not a temple at all, but merely two gateways connected by walls symbolic of the two-faced deity. Within was a bronze statue of the god; of bronze, too, were the walls and the doors. There was not even a roof to give the semblance of a temple. Tradition had ordained that these gates should be open in time of war, and in time of peace should be closed. In unravelling the mysteries of the fates for Venus, Jupiter tells of the day when the rough ages shall be 'mild', when brother shall rise no more against brother and 'the dread gates of war shall be tight closed with iron bolts. . . . Ungodly Fury seated above grim weapons, but with hands bound behind his back in a hundred brazen fastenings, shall roar madly with bloody lips'. It is unquestionably the fact that in this passage Vergil is gracefully complimenting his patron for the unusual honor that was his in the closing of the gates of the 'Temple of Janus' because of the peace secured by the Battle of Actium. A difficulty presents itself, however, for in the description of *furor impius intus* (1.294) the poet appears quite definitely to have in mind some bit of statuary⁵. On the other hand, an eyewitness in the sixth century writes⁶, 'Janus has his sanctuary in the Forum in front of the Curia, a little beyond the *Tria Fata*. This temple is entirely of bronze, rectangular in shape and just big enough so that a statue of Janus can stand inside of it. This statue is of bronze, about seven feet high, and has the shape of a man, but with two faces. On both sides there are bronze doors'. Coins of Nero show representations conforming with this description. The question accordingly arises, Was Vergil really thinking of this Temple of Janus?⁷ Next, if this is the temple, is the bound *Furor* merely symbolic of closing the doors?

The longest allusion to temple architecture is to be found in the familiar lines, 1.493-539, which describe the mighty edifice that Sidonian Dido erected to

³It will be interesting to pupils to read the account of the chariot-race in Lew Wallace, *Ben Hur*, Book V, Chapter 12.

⁴Samuel Ball Platner, *Topography and Monuments of Ancient Rome*, 408 (Allyn and Bacon, Boston, 1911).

⁵For a discussion of this passage, by Professors Riess and Knapp, see *THE CLASSICAL WEEKLY* 12.133, 134.

⁶Cited by Ch. Hülsen, in Hülsen-Carter, *The Roman Forum*, 136.

⁷In the Forum Holitorium, just outside the Servian Wall, was a Temple of Janus, erected in 260 B. C. by Duilius.

Juno. As Aeneas awaits the coming of the queen, he gazes in wonder at the skill of the craftsmen and the elaborate detail with which the story of the ancient World War had been pictured on the walls. The lines (479-482) which describe the Trojan women bearing the sacred *peplos* to the temple of Pallas would seem to indicate that the scene Vergil had transferred to this mythical temple erected by Dido was in part the famous Panathenaic frieze of the Parthenon. It would be idle to speculate on what one—if indeed any particular one—of the many temples to Juno the poet had in mind. But is it merely a coincidence that, in the Porticus Metelli, renamed Porticus Octaviae, by Augustus⁸, was located a time-honored Temple of Juno? Now these porticoes, or covered colonnades, were exceedingly popular in Rome, serving as parks and museums of art. The structures themselves were highly ornamental. The Porticus Octaviae consisted of a double row of four Corinthian columns supporting an entablature. Portions of it incorporated in a Church and other buildings are still extant. At least two of these porticoes were named for well-known paintings that adorned the walls, the Porticus Argonautarum and the Porticus Europae, which were planned by Agrippa. May it not be that Vergil has put into verse in describing the temple scenes some decorative feature of the Porticus Octaviae?

Brief, passing references only are made to the temples to Jupiter Hammon built by the rejected Iarbas (4.199), to Venus at Paphos (1.415), and to Apollo, at Delos (3.84) and at Actium (3.275). As the reference to the Temple of Apollo at Cumae (6.13) is interesting chiefly for the description of its carved doors, this structure will be treated under sculpture, the concluding division of this paper, to which we have now come.

The silence of the *Vitae* of Vergil with regard to the poet's interest in the arts has frequently been noted by the editors. But over against this may we not discover from the poem itself his appreciation of the artistic beauty all about him? When the poet wishes to set his hero before the reader in the most attractive fashion, when the hapless queen is to catch her first glimpse of the dashing Trojan, do you recall to what his radiant comeliness was likened (1.592-593)? *quale manus addunt ebori decus, aut ubi flavo argenti Pariusve lapis circumdatur auro*. In this connection we should bear in mind the unqualified tribute Vergil pays to Greek superiority in art in the familiar lines, 6.847-848, *excudent alii spirantia mollius aera. . . vivos ducent de marmore vultus*. Surely it is quite unnecessary to search the commentators for evidence of Vergil's sensitiveness to the world of art when he alludes so pointedly even to the very materials that were the vogue during the first century B. C. Pasiteles, the Italian Greek sculptor who received Roman citizenship in 87 B. C., and who apparently founded a school of art, was celebrated for his work in gold, silver, and ivory.

If we teachers, like the prophet of old, can but call down some power to open the eyes of the young man that he may see, what beauty of classic art will be his

lifelong possession! Remarkable indeed is the opportunity of the teacher of the *Aeneid* to appeal to the awakening consciousness of the beautiful in the girl and the boy of seventeen or eighteen, in many respects the most impressionable years of adolescence. For Vergil presents us with vivid pen pictures of the calm repose of Phidias, the grace and the movement of fourth century sculpture, the symbolism, realism, and the picturesqueness of Hellenistic art, and finally the protraiture that characterizes Roman sculpture. The frequency with which the poet quite evidently is visualizing some bit of the glory that was Greece or some product from a studio set up by Augustan generosity is surprising, but we shall have time to consider only a few examples. *Ab uno disce omnis*.

At the very opening of the epic (1.28) we read *rapti Ganymedis honores*. Again, to the captain of the sea-blue Scylla, winner for Cloanthus in the boat race, is given 'a cloak upon which has been embroidered the royal boy, atop well-foliaged Ida. . . The swift armor-bearer of Jove has caught him up in its talons. Aged guardians to no avail hold high their hands and fiercely barking hounds attend them' (5.254). At once one thinks of the group by the fourth century sculptor Leochares praised by Pliny, N. H. 34.79. Professor Fairclough (*The Classical Journal* 3.67) points out that, though there appear some discrepancies between the poetry and the Vatican copy of the monument, the variations are only such as should be expected even if this copy is the identical one Vergil had in mind.

From the profound influence that Theocritus had on the bard of Mantua, if for no other reason, one would expect a priori to discover many evidences of Hellenistic tendencies in the *Aeneid*. And this is so. How vividly realistic is the picture of Father Tiber witnessing the obsequies of Marcellus as the river-god glides past the new-made tomb (6.873). Indeed, we still have statues personifying the Nile and the Tiber. But for precision of detail and insistence upon the individual rather than upon the type the grim old ferryman Charon (6.299) can hardly be excelled. The poet would not have us miss a single element in the unkempt guardian of the murky Stygian stream. Similar care is exercised in the case of Dares, the boxer in 5.362. Nearly every museum has copies in some material of the familiar bronze pugilist.

The group, however, that more than any other seems to reveal the influence on Vergil of the Pergamene artists is the Laocoon Group, executed by the school of sculpture at Rhodes. As 40 B. C. is the date commonly assigned to the three Rhodians credited with the group, it is more than probable that at least the reputation of the group is reflected in 2.201-227. The intense realism of the description clearly suggests far more than that—actual visualization.

In concluding, may we return to the portion of this paper that dealt with architecture? Reference was made to the sculptured doors of the Temple of Apollo at Cumae (6.14-32). Here, in the balance between the two phases of the story of the Minotaur, the Athenian and the Cretan, we find a treatment, styled first by

⁸About 27 B. C. (see Vitruvius 3.2.5).

Wickoff the 'continuous method', that reached its highest perfection in Trajanic friezes. This method 'makes it possible to crowd victory and battle together into a narrow space'. While, in part, the basis of the method is to give a continuous background to scenes often widely scattered in time and space, one of the secrets of the unity and the clearness of the composition is found in the comparatively few figures presented. In just this way, by naming the leading elements on the Athenian panel (Androgeos, Athenian youths with urn for the lots) and on the Cretan panel (the Bull, Pasiphae, the Minotaur, the Labyrinth, Ariadne, and Daedalus) Vergil has followed closely the continuous method of representation. Other illustrations are the story of Ganymede (5.250-257) embroiled on the robe, and in less degree the Tabula Iliaca in Juno's temples at Carthage (1.446-493).

As with any true work of art the ways of approach to Vergil's Aeneid are legion. Again and again we may return to it, each time by another path, each time finding fresh beauty. No thought is entertained that in this paper a new trail has been struck, only a hope that some guiding word may make easier and perhaps more pleasant the path for other feet to tread¹⁰.

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REVIEWS

The Poetics of Aristotle: Its Meaning and Influence.

By Lane Cooper. Boston: Marshall Jones Company (1923). Pp. x + 157. \$1.50.

"As Aristotle concentrated on the tragedy and the epic, and as both are now rather outmoded, the present volume would serve but slightly, or not at all, for today's multitudinous followers of lyricism"—such is the retort of one influential critic to Professor Cooper's claim in the volume under review, one of the series entitled *Our Debt to Greece and Rome*, that Aristotle's Poetics is "the most stimulating and helpful of all analytical works dealing with poetry. . . ." The latter probably could not prove his point; *De gustibus non disputandum*, and here we should enter the realm of taste and opinion. He is giving enthusiastic testimony to his personal experience with classes in comparative literature in which he has used the Poetics as the touchstone for masterpieces of all literatures; and, as he adds in the present volume (11), he has "yet to meet the student, mature enough to grasp the outline of a narrative or a drama, whose interest can not be quickened by applying to the narrative or the drama the Aristotelian principles of life and art".

Notice that Professor Cooper is not referring to the Renaissance or to Paris under Louis XIV; he speaks of the supremacy of the Poetics in influencing thought in our own day. Wordsworth and Matthew Arnold are the latest names he himself brings forward (Chapter XIII, The Poetics in Recent Times, 139-148) to support

his claim. Doubtless he thought it superfluous to mention such notorious Aristotelians as Quiller-Couch and 'the gloomy Dean'. Every reader of this review will have his private list of modern Aristotelians. My own includes the essayists, Robert Lynd and A. B. Walkley, the illustrious author of the Green Goddess, William Archer, the author of *Why We Laugh*, Max Eastman, and the humorist, Carolyn Wells. What a motley assortment! Yet, in their latest books every one of them betrays the leaven of Aristotle's Poetics working in him. Certainly, this wonderful little essay is vigorously and vitally alive to-day.

How its life was perpetuated in antiquity and through the Middle Ages, how it blossomed in the Renaissance and spread its influence through Italy, Spain, France, the Netherlands, Germany, and England is the story of the second half of Professor Cooper's volume (Chapters VII-XIII, 86-148). One may imagine the amount of material that had to be sifted. This labor Professor Cooper has carried through in a masterly manner. Apart from some pages given to dates of editions which might better have been relegated to an Appendix, the reader is held enthralled as he passes from paragraph to paragraph of delightful summary. Consider, for example, the memorable definiteness of this paragraph (109):

Throughout this period, however, it was not Aristotle who was made literary dictator, but Aristotle as interpreted by Italians under the influence of Horace and of each other. Such men as A. Piccolomini, Beni, and, above all, Scaliger and Castelvetro, exercised the authority attributed to the *Poetics*.

Another discerning piece of writing is Professor Cooper's estimate of Castelvetro's supremacy among the critics of the Renaissance and his influence upon Milton (110-114). Every man of letters should read in these pages the illuminating summary of the steps by which the perverted conception of the 'Three Unities' became established in dramatic theory and practice. No less valuable are his concise paragraphs on the development of the other Renaissance 'rules' and their meaning for Shakespeare and Milton (118). The same praise should be bestowed upon his Aristotelian anthology from Sidney's *Defense of Poesy* (131-133). I should like to quote, also, as an example of superb condensation, the paragraph on certain English writers (144):

. . . Shelley's *Defence of Poetry*, written on Italian soil, is Platonic, hardly Aristotelian. Scott apologizes for his neglect of structural unity; on occasion he rebels against 'the rules'. While Ruskin shows no special acquaintance with the *Poetics*, Newman takes issue with it in a mistaken but suggestive essay. . . .

What a wealth of material to ponder over! But, at the same time, what a number of astonishing omissions! The reader will search in vain for the slightest mention of Aristotle's ultimate responsibility *via* French classicism (or, in Professor Babbitt's phrase, pseudoclassicism) for the development of Rousseau and the 'Romantic revolt'. He names no dramatist of our own day like Henry Arthur Jones, no dramatic critic like G. P. Baker. Lessing is dismissed in a sentence: the Laocoon is not mentioned! Schiller and Goethe receive no

¹⁰Franz Wickoff, *Roman Art*, 113 (translated by Eugénie S. Sellers, London, 1900).

¹¹Reference may be made to my remarks in THE CLASSICAL WEEKLY 11.65-66, in a discussion of Dr. Emily H. Dutton's excellent paper, *Reflections on Re-reading Vergil*. C. K.

better treatment. Vida, Boileau, Pope, and Byron may have imitated Horace rather than Aristotle; but if, as Professor Cooper so vividly expresses it (105), "From Daniello down, the Aristotelian and Horatian streams run side by side, sometimes distinct, but usually commingling, and frequently joined by rills from Plato and the essay of the Platonizing 'Longinus' *On the Sublime*", these great inheritors of the critical tradition deserve clearer individualization than a meager statement of fact affords. Horace himself, just because of this "commingling" of doctrines, might properly have received as careful a consideration as Castelvetro.

In his Preface, Professor Cooper prepares us for omissions, but he seems to be unaware of the inner compulsion which has deprived him of the space he needed for the completer statement of Aristotle's influence. He attributes his difficulty to his desire "to make clear the significance of Italian criticism, and to give at least reasonable attention to the *Poetics* in English literature. . . ." As a matter of fact, he could have treated these subjects as fully as he does, and still have had space for this other material, had it not been for three hobbies which have controlled the selection and the arrangement of his material in the earlier portion of his book. We remember the excellent summary of selected topics which he wrote as an introduction to his 'amplified' translation of the *Poetics*¹. We expect that, prior to outlining the influence of Aristotle's aesthetic principles, Professor Cooper will expand this into a presentation and discussion of all the major principles. We expect, in fact, a revision of Saintsbury's chapter on the *Poetics* in his *History of Literary Criticism*. But Professor Cooper has chosen a totally different method of exposition, as may be seen from the titles of the first six chapters and the space devoted to each: I. Character, Antecedents, and General Scope of the *Poetics* (3-14), II. Contents of the *Poetics* (15-62), III. The *Poetics* Illustrated from Genesis (63-68), IV. An Aristotelian Treatment of Comedy (69-74), V. Main Tenets of Aristotle regarding Poetry (75-83), Composition and Style of the *Poetics* (84-85).

The title of Chapter III must arrest the reader's attention. He may well ask what Genesis has to do with the *Poetics*. The answer is that it is Professor Cooper's hobby to test Aristotle's universality by examining the world's great dramas and stories under Aristotle's microscope. In particular he has been fond of illustrating the philosopher's observations out of the story of Joseph in Genesis. And, taken separately, many of the reversals, recognitions, false inferences, and other dramatic features do offer instructive parallels. Now he has brought these illustrations together in one chapter to show how perfectly Aristotle has unconsciously analyzed the technique of this greatest of Old Testament stories. It is an interesting novelty; but, as we read, there rings in our ears the warning of Aristotle that the presence of a single hero does not create artis-

tic unity. We can not find the same unity in Joseph's complete biography that we do in Odysseus's single effort to get home. What a difference also in many of the details! Contrast, for example, Joseph's successful hiding of his identity, when he wept, with Odysseus's dramatic selfbetrayal. Our chief criticism, however, is that Professor Cooper has not at his disposal enough space to indulge himself in exploring this by-path.

For the same reason I regret that Professor Cooper's affection for the *Tractatus Coislinianus* prompted him to devote Chapter IV to a condensation of the 'amplified' translation of this document which he published in his previous work, *An Aristotelian Theory of Comedy*, 227-286². It is true that Vahlen printed the text in his edition of the *Poetics*. It is also found in the Teubner editions. But it has not yet received general recognition as being a part of, or as representing the ideas of a missing portion of, the genuine *Poetics*. Neither Butcher nor Bywater nor Margoliouth prints it, nor is it added in the independent translation of Gude-man. Furthermore, even if its authenticity could be established, it does not enter the tradition of influence which Professor Cooper's present volume was intended to portray. There is no reason for its introduction here outside of the author's desire to make it better known.

This method of 'amplified' translation is the third of the hobbies which I find governing Professor Cooper's arrangement of his material. In its place this method of merging comment and translation has great merits. I confess that I owe to Professor Cooper's 'Amplified' Version my original enthusiasm for the study of the *Poetics*. But in the present volume it is out of place for two important reasons. The first is that condensation precludes the use of the brackets which, in the former translation, saved the reader from confusing the veritable Aristotle with the Cooper-Aristotle. The second reason is the amount of space required to reproduce essentially every idea contained in the *Poetics* and to set it in the midst of interpretative comment. We must admit that it is truly a beautiful piece of condensation. I imagine that in performing this Herculean task Professor Cooper found that, wherever he lopped off one sentence, two others sprang up in its place. His mastery of lucid English, however, brings him through the ordeal triumphantly; seldom can one discover either obscurity or inaccuracy resulting from brevity of expression. But we are disappointed to be given this reduced photograph of his earlier translation instead of that mature discussion of the great doctrines which Professor Cooper is so eminently fitted to handle. Coming down to concrete facts, we regret that he chose to devote 48 pages to 'amplified' translation (condensed) of the entire *Poetics*, exclusive of the chapters on grammar, and crowded into six pages these eleven tremendous 'Main Tenets': Imitation, Organic Structure, The Medium, Probability, The Ethical Flaw, The Pleasurable Aim, Scientific Grammar, Morality, Differences in Poetic Temperament, Struggle, and Fate.

Even so, an Aristotelian's first interest is to dis-

¹Aristotle on the Art of Poetry: An Amplified Version With Supplementary Illustrations for Students of English (Boston, Ginn and Company, 1913; now published by Harcourt, Brace, and Company). See THE CLASSICAL WEEKLY 7.40.

²An Aristotelian Theory of Comedy, With an Adaptation of the *Poetics* and a Translation of the 'Tractatus Coislinianus' (New York, Harcourt, Brace and Company, 1922).

cover Professor Cooper's present opinions regarding the outstanding problems of the *Poetics*. I find that his only essential modification of his published views concerns the problem of the lost chapters on comedy. He has argued this fully in his recent Aristotelian Theory of Comedy, 4-10. He no longer insists that there was once a second roll or book; he believes (69) that "It is only reasonable to think" that Aristotle kept his promise regarding comedy, and that "if his analysis has come down in tangible shape, it must be in the scheme or fragment known as the *Tractatus Coislianus*. . . ." But he refrains from committing himself further.

Otherwise the criticisms of Messrs. Richards, Margoliouth, and Gudeman have not altered his older interpretations. The two fountain-heads of poetry are (22) 'imitation' and "the natural pleasure we all take in observing acts or products of imitation". Most recently he has obtained the support of Professor Ross of Oxford in his Aristotle²; but Dr. Gudeman has gone back to Butcher in naming the two instincts (1) "Nachahmen" and (2) "Gefühl für Harmonie und Rhythmus", which Quiller-Couch (*Art of Reading*, 59) combines into the phrase "harmonious imitation". Gudeman regularly translates *μιμησις* by "nachahmende Darstellung"; Professor Cooper keeps close to "imitation", "imitative", and "imitate", although he is careful to point out (76) that the term "implies an artistic activity amounting to creative vision".

His delightfully empirical definition of *κάθαρσις* is restated with even greater conviction (31): "Whatever the effect Sophocles' *Oedipus the King* has on a man of good education and normal sentiment, that is what the *Poetics* means by the catharsis of the tragic emotions"³.

Equally practical is his resolution of the age-old problem raised by Aristotle's emphasis on the superior importance of plot to character (36)⁴:

He does not call it <the plot> more important than the agents. . . . To him, all six elements are indispensable, but the plot of a tragedy demands first attention. We may say that it has the same importance as the plan of a building. Construct this of marble, or construct it of granite; with the same plan you will have essentially the same building.

He takes no notice of Gudeman's astonishing discovery in the Arabic version of a reading which, if it is accepted, revolutionizes the treatment of this subject in 54 a 37: τὰς λύσεις τῶν μύθων ἐξ αὐτοῦ δεῖ τοῦ ἡθοὺς συμβάλλειν, which Gudeman renders in his translation

(30) by "die Lösungen in den Fabeln sich aus dem Charakter selbst ergeben müssen".

Peripeteia remains "Change of Fortune" in general. As Professor Cooper did not accept Professor Margoliouth's "Irony of Fate" as an interpretation of *peripeteia*, I doubt if he would have yielded to Mr. F. L. Lucas's persuasive argument for something similar (*The Classical Review* 37 [1923], 98-104), which appeared too late to affect this book. "Struggle" he finds implicit in *πράξις*, "doing and suffering". 'Fate' he identifies with "the tragic error", which appears in the characters now as fatalism, now as some other human weakness. "Sophocles, not destiny, controls the action. . . ." (83).

There is no space in this review for anything like a careful discussion of the many interesting verbal changes which Professor Cooper has made in his translation. A few samples will show his unceasing effort to improve both his precision and his style. For *μείζονα* (49 a 6), he substitutes "more impressive" for "grander"; for *ἥθη* (50 a 5), he gives "habit of choice" for "moral bent"; for *πράττουσιν* (50 a 21), he substitutes "do and suffer" for "perform". For *διάνοια* (*passim*) he abandons "intellectual element" and restores the commoner rendering, "thought". On the other hand, in translating *τὴν σύστασιν τῶν πραγμάτων* (50 b 24) he substitutes "a well-constructed story" for the traditional word "plot". Desire for brevity must be responsible for his inaccurate "after Agathon" as the rendering of *πρώτου ἀρχαῖου Ἀγάθωνος* (56 a 29); and the same prompting must be held to blame for the obscurity which the average reader will find in the suppression of Aristotle's reference to the Iphigeneia (54 b 31) when he uses Orestes as an example of simple self-revelation (52). But again he has improved on his older translation of the famous antithesis between *πολιτικῆς* and *ρητορικῆς* (50 b 6-8) by allowing himself a little expansion (38): "the poet must understand politics (including ethics) and the art of eloquence". Particularly important are his translation of *ἀναγνώρισις συνθέτη ἐκ παραλογισμοῦ* (55 a 13)—the fifth form of Discovery—as "discovery by false inference", and his illustration—Jacob's mistaken inference from Joseph's blood-soaked coat-of-many-colors (53). He abandons his theory that all six forms of technical 'discovery' involve the identity of a person and applies this term to deception regarding a fact. He first argued this in *Classical Philology* 13 (1918), 251-261, and recently, after the appearance of Gudeman's new readings and translation⁵, he revised that article in an Appendix to his volume, *An Aristotelian Theory of Comedy*. In this he supported his thesis and gave it more precise definition by such additional examples as Potiphar's mistaken inference that Joseph had wronged his wife, and the similar inference of the Egyptians, after the discovery of the money in the sacks, that Joseph's brothers had stolen it.

Among the new renderings few, if any, seem to be directly inspired by Dr. Gudeman's epochal work on the

²W. D. Ross, Aristotle (London, Methuen and Co., 1923. See THE CLASSICAL WEEKLY 18.180).

³Compare William Archer, *The Old Drama and the New*, 34: "Does the play say something? Has it a practical bearing either upon thought or conduct? In seeing or reading it, have we not merely enjoyed a pastime, but undergone an experience? Are we, in a word, intellectually the richer or morally the better for it? I think Aristotle, in saying that tragedy ought to purge our emotions, was formulating something very like this last demand".

⁴George P. Baker's "Story is the verb of the plot; what it boils down to", is not very different. Compare also George Moore's Preface to *Lewis Seymour and Some Women*: "Style and presentation of character and a fine taste in the selection of words are secondary gifts; and secondary gifts may be acquired, may be developed at least, but the story-teller comes into the world fully equipped almost from the first, finding stories wherever he goes as instinctively as the reaper in the cornfield discovers melodies that the professor of counter-point and harmony strives after vainly in his university".

⁵*Philologus* 76 (1920), 239-265. Dr. Gudeman's translation was published in 1921 as Band 1 of *Die Philosophische Bibliothek*. Professor Cooper reviewed it in THE CLASSICAL WEEKLY 17.55-56.

medieval Arabic translation to which I have referred above. Dr. Gudeman may be responsible for Professor Cooper's reshaping (19) of his older translation of Aristotle's contrast between epic and dramatic methods (48 a 20). But Professor Cooper rejects (*a silentio*) the following emendations: 48 b 1, to bracket as a later addition *καὶ τὸ ποιεῖν αὐτοὶ μὲν δράν*, 'Ἀθηναῖοι δὲ πράττειν ἀγορεύειν; 51 b 33, to emend ἀπλῶν to ἀτελῶν ("mangelhaften"), i. e. of *imperfect* plots the worst are the episodic; 53 b 29, to emend by inserting something like *ἔτι δὲ πράξει μελλῆσαι γινώσκοντας καὶ μὴ πράξει* before *ἔστιν δὲ πράξει μὲν*, and so include in the actual list that form of crime which Aristotle is to describe immediately as artistically the worst; 54 a 37, to emend τοῦ μύθου to τοῦ ἥθους, to which I have referred above; 54 b 4, to emend αὐτὸς to ἡ δὲ αὐτὴ, and to understand that in the following clause, οὐχ οἷόν τε ἀνθρώπον εἰδέναι, Aristotle completes the thought by here referring to the present⁷; 54 b 28, to emend συμβότων, which must include both a βούκολος and a συμβότης (Od. 21.205), to συμβότου, and understand Aristotle to have remembered only Eumaeus.

When we turn to the 'amplifying' notes and comments which are such a feature of Professor Cooper's translation, we find again, by comparison with his previous version, as in the translation proper, both losses and gains. A new note (35) clarifies Aristotle's "helpful analytical method" of presenting the subject of character under the separate headings of "habit of choice" and "the way in which the personages of a drama generalize and argue". Fresh point is given (41) to Aristotle's principle of 'appropriate magnitude' by reference to crystals of different sizes. Less to be commended are his new illustrations of objects which man delights to look at in exact reproductions although in real life they are repulsive to us (23): Trygaeus's big Beetle must have been an intentionally grotesque, not a faithful, copy; while, as for the Frogs, unless we ignore the scholiast on the Batrachoi, we must permit them to remain more imaginary still, heard but not seen. In his 'amplified' version (24) Professor Cooper originally, under the influence of Bywater's notes, translated τῶν νέων (50 a 25) as "the modern tragic poets, from the time of Euripides on", and οἱ νῦν (50 b 7) as "the modern tragic <poets> [including Euripides]". In the former passage he ought to have bracketed the addition of Euripides as he did in the latter; but the looseness of the statement saved it from definitely including Euripides personally among the writers of tragedy "deficient in the element of character". His new translation, "Beginning with Euripides", leaves no loophole. This can not properly represent Aristotle's thought, for, even if he thinks of Euripides as first of the moderns in a general sense, he does not here include all moderns in his criticism, his statement being τῶν νέων τῶν πλείστων, 'the tragedies of most of the moderns lack individualizing

character-drawing'. There is a similar unwarranted disparagement of Euripides in Professor Cooper's new rendering of the second passage (39). It changes the whole tone of the phrase to write, "Euripides and his followers give them the tricks of rhetoricians". Whatever the fact about Euripides, Aristotle does not name him. And is there no difference between οἱ νέοι and οἱ νῦν? In his 'amplified' version (16) he referred to Aristotle's contemporaries (οἱ νῦν) as living "seventy years after the death of Euripides". This in the present volume (28) has been diluted down to the almost meaningless phrase "from fifty to seventy years after Euripides". But even this stretching can not make Euripides a contemporary—"modern" though we admit him to be.

Unlike his fellow Aristotelian, Professor Irving Babbitt, who characterizes the style of the Poetics as being "perilously near jargon", Professor Cooper considers (85) that "the style is admirably suited to the matter—a scientific treatise on art". Without subscribing to Livingstone's judgment⁸ that "the first impression of the book is unpleasing", or to honest old Robertello's admission⁹ that he found it a most difficult and obscure book written expressly "ut tardos desidesque homines ab suorum lectione detereret, defatigaret, reiceret, retardaret, ingeniosos autem et acutos magis oblectaret, invitaret, incitaret, exaceret", Professor Cooper does admit (11) that it is "dry (not dull)" and that Aristotle has a tendency (85) "perhaps to judge a poem too exclusively by formulas". Butcher criticised the biological method as tending "to divert our attention from the interlacing union of the parts and from their final synthesis"; but Professor Cooper praises its "vitalizing influence". From this may be seen the enthusiasm which our author has for his subject, an enthusiasm which is contagious and makes this latest of his studies of the Poetics, despite the few defects I have pointed out above, a valuable addition to the series to which it belongs.

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Roman Private Life and its Survivals. By Walton Brooks McDaniel. Pp. xii + 203. Boston: Marshall Jones Company (1924). \$1.50.

For a long time Professor McDaniel has devoted himself to the study of the survivals in modern Italy of the manners and the customs of ancient Rome. There are few protagonists of the Classics in this country who are more successful on the lecture platform, in arousing interest in the layman, and sustaining the enthusiasm of the student. Consequently, the editors of the series *Our Debt to Greece and Rome* made no mistake when they invited him to be the author of the volume on *Roman Private Life*.

Professor McDaniel's researches have carried him all over Italy. No American scholar is better acquainted with that fascinating land than he. Few have as keen

⁷Dr. Gudeman translates: "Das Maschine darf vielmehr nur für Begebenheiten ausserhalb des Dramas in Anwendung kommen, sei es in Bezug auf Ereignisse der Vergangenheit oder bei Vorgängen, die eine Mensch nicht wohl wissen konnte, oder aber bei zukünftigen Dingen", etc.

⁸The Pageant of Greece, 349.

⁹In *Librum Aristotelis De Arte Poetica Explicationes* (Basil, 1555). See the Dedicatio.

an observation, or as vivid a manner of presenting parallelisms between ancient and modern observances. This is all due to his love of Italy, "a country", as he says in his Preface (x), "that he regards almost as a second home". This intense affection may be recognized on nearly every page.

In matter and manner the book fulfills almost precisely what the originators of the Series desired and intended. It is written in a style that renders it easy to read, and that holds the interest. It abounds in wit and has an unusually light, facile touch, yet is scholarly and, in the main, exact. The layman who reads it cannot fail to derive much useful information; the teacher will be tempted to use it as a text-book for High School, or College, or University students, especially, perhaps, as collateral reading in College Freshman Latin courses; the traveller to Italy, especially that much-to-be-envied person who is making his or her first visit there, will not do amiss in slipping it into the handbag with the inevitable guide-book.

It is, perhaps, unfortunate that the requirements of the Series, due to the small size of the volumes, prevented Professor McDaniel from giving his authorities for all his statements, and it is especially regrettable that, for the same reasons, there was no room for illustrations, which are so desirable in a treatise on private life; but, to solve these difficulties, a small, but, on the whole, adequate, working bibliography, is appended, whither the curious may go for further information. The few footnotes in the text reveal the sources of the statements about some of the modern customs which have not actually been observed by the author.

This brings us to the real value of the book as a contribution to knowledge. It is, perhaps, the first definite attempt to show how much modern Italian habits and customs are the debtors of their ancient Roman prototypes. This is a fascinating and suggestive field of research; and Professor McDaniel in this little book has blazed a trail the results of which show that a more exhaustive study would be of immense value. In fact, on laying the book aside, one cannot help but feel that the trail could be pushed further, or, to change the metaphor, that the surface has been merely scratched, and that the time is ripe for intensive digging.

The book is divided into thirteen chapters, as follows: The Home, Furniture, The Household, Matrimony, Birth and Childhood, Clothing, Gods, Daily Life, Social Life, Amusements, Travel, Street Life, and Burial. These headings are, in the main, competently, albeit at times, perhaps, of necessity rather too briefly handled. This is particularly true in the case of chapters on Gods and Street Life, where the treatment is tantalizingly sketchy, although in the first instance the retort may well be made that a discussion of gods belongs in the volume on Roman religion. The reviewer also regrets in this connection that Professor McDaniel, in the heading of his first chapter, and frequently thereafter, falls into the common error, so prevalent, in newspaper English, of using the word "home" where 'house' or 'residence' is intended.

This slip of the pen, however, in no sense detracts

from the value of the chapter. It is full of useful and interesting information, agreeably put before the reader. If any general fault may be found with the style, it is that it is almost too colloquial; but this is certainly not serious, and in fact may be really an asset, rather than a liability, as it is more likely to attract, and win for our cause, the very readers for whom the Series is intended. The reading of this book certainly will convince them that the resemblances between the private life of the modern Italians and that of the ancient Romans are startlingly close; that here, too, modern civilization is under grave obligations to antiquity; and that the substance of the study of the Classics, and the manners and the customs of the ancients cannot lightheartedly and ignorantly be cast aside for the shadow of narrow so-called 'practical' training, as opposed to liberal education.

BROWN UNIVERSITY

STEPHEN BLEECKER LUCE

Wonders of the Past: The Romance of Antiquity and its Splendours. Volumes III and IV. Edited by J. A. Hammerton. New York: G. P. Putnam's Sons (1924). Pp. xxii + 557-819; xxiv + 821-1180. \$5.00 per volume.

IN THE CLASSICAL WEEKLY 17.200 I gave a general account of the plan and scope of the beautiful and useful work, *Wonders of the Past: The Romance of Antiquity and its Splendours*, and some details with respect to Volumes I-II. In respect of beauty, interest, and value, Volumes III-IV are the equal of their predecessors, both in letter-press and in illustrations.

Among the articles of special interest to the student of the Classics are the following: The Marvel of the Roman Aqueducts, F. A. Wright (569-577); Athens in the Days of her Glory, J. L. Myres (607-626); The Colossus of Rhodes, J. A. Brendon (673-679); The Gods of Ancient Rome, W. R. Halliday (689-699); The Story of Agriculture as Pictured on the Monuments, D. A. Mackenzie (701-712); The Stone Age Marvels of Malta, T. Eric Peet (713-720); Golden Mycenae, J. L. Myres (721-729); The Parthenon: Crown of Athens, F. H. Marshall (731-741); Ostia: The Port of Ancient Rome, T. Ashby (743-754); Hadrian's Wall: Relic of Roman Britain, Jessie Mothersole (767-777); Byzantium in the Time of Justinian, J. B. Bury (779-789); Hadrian's Villa at Tivoli, T. Ashby (821-830); The Greek Temples of Paestum, F. N. Pryce (831-838); Corinth: The Wanton City, J. A. Hammerton (839-846); The Hittites: Vestiges of a Vanished Empire, J. Garstang (857-870); The Marvel of the Roman Amphitheatre, J. A. Brendon (929-939); Olympia and its Sacred Games, J. A. Hammerton (941-949); The Story of the First Ships, D. A. Mackenzie (961-971); Troy: The City Sung by Homer, A. H. Smith (973-981); Tyre and Sidon: Cities of Phoenicia, W. Ewing (983-993); The Wonder of the Roman Catacombs, E. Hutton (1007-1016); Triumphs of the Roman Bridge Builders, O. G. S. Crawford (1017-1026); Nero's Golden House at Rome, T. Ashby (1037-1046); Diocletian's Palace at Spalato, F. N. Pryce (1059-1067); The Glory of the Greek and Roman Theatre, E. A. Gardner (1081-1090); Rome's Strange Temple Underground, Mrs. Arthur Strong (1091-1101); Syracuse: Ancient Europe's Finest City, J. A. Hammerton (1103-1112); Arts and Crafts in Ancient Britain, D. A. Mackenzie (1113-1125); Delphi of the Oracle, E. Wright (1127-1133); The Rosetta Stone: Master Key to Egypt's Lore, H. R. Hall (1135-1140).

At the beginning of each volume is a list of the illustrations to be found in the volume, with an indication of

their sources. The illustrations are not numbered. Further, since all the full-page illustrations, and pages containing several illustrations are entirely outside the pagination of the work, the only way to locate an illustration is to describe it as "facing page 824", etc.

CHARLES KNAPP

The World of To-Day: The Marvels of Nature and the Creations of Man. 4 Volumes. Edited by Sir Harry H. Johnston and L. Haden Guest. New York: G. P. Putnam's Sons (1924). Pp. xx + 242; xx + 243-498; xxiii + 499-778; xv + 779-1088. 1000 Illustrations, Including 50 full pages in color. \$5.00 per volume.

In the Introduction (4-5) Sir H. H. Johnston thus describes the aim and scope of the work under review.

"This work proposes to concentrate on the interesting side of nations and their lives. It will enable readers to seize at a glance all the essential points of interest. It will deal with mankind at home, enter into the spirit of their joys and pleasures, their sports, their pageants, and their ideals. Above all, every chapter will be concise, accurate, comprehensive, and entertaining. . . .

. . . It is written by some of the foremost experts of travel, men and women with the great gifts not only of swift observation, but also of instant intuition for human interest and for the facts on which the joy of life is based. . . ."

The contents of the volumes are as follows: I. France (7-62); II. Belgium (63-99); III. The Grand Duchy of Luxemburg (101-105); IV. Holland (107-132); V. Switzerland (133-165); VI. Italy (167-212); VII. Spain (213-241, 243-260); VIII. Portugal (261-271); IX. The Barbary States (273-310); X. The Mediterranean (311-334); XI. The British Empire (335-497, 501-643); XII. The United States of America (645-709); XIII. Japan (711-738); XIV. China (739-766); XV. South-Eastern Asia (767-778); XVI. Russia (781-813); XVII. Finland and the Baltic States (815-824); XVIII. Scandinavia (825-852); XIX. Germany (853-880); XX. Poland (881-887); XXI. Chekko-Slovakia (889-896); XXII. Austria (897-911); XXIII. Hungary (913-919); XXIV. Yugo-Slavia (921-935); XXV. Rumania (937-945); XXVI. Bulgaria (947-953); XXVII. Albania (955-959); XXVIII. Greece (961-972); XXIX. Turkey (973-986); XXX. Persia and Afghanistan (987-994); XXXI. Arabia and Abyssinia (995-1004); XXXII. Mexico (1005-1013); XXXIII. Cuba, Haiti and San Domingo (1015-1020); XXXIV. Central American States (1021-1025); XXXV. South American States (1027-1057); XXXVI. The Polar Regions (1059-1065); Index (1069-1088).

Manifestly, the primary appeal of this work is to the student of modern things, especially of Europe, as Europe "has been changed and transformed by the Great War, emerging almost unrecognizable from its melting-pot" (Introduction, 3), and of the countries of the rest of world as they are connected by varying ties with Europe. Specifically, too, the work is meant for Englishmen.

Yet there is an immense amount of material of interest and value to the student of the Classics. Such a student ought, of course, to know as much as he can of the world in which he is living now. The superb illustrations in this work will be of enormous service here. Many of them are photographs of places and things famous from ancient days to our own times.

No names of authors are attached to the several chapters. In this respect the work is decidedly inferior to Wonders of the Past, with which one would naturally compare it. Its similarity to that work is, indeed, to be found mainly in its illustrations. The selection of topics in such a chapter, for instance, as that on Italy

seems very haphazard, and the treatment very sketchy. On pages 176-177 sixteen lines are given to Italian games. To the game called *pallo* two and a half lines are given, which mean next to nothing to me, though I have seen the game. Eight lines are used in talking about *la morra* (*micare digitis*, as the Romans called it), without conveying a single definite idea about the game. But the illustrations of this chapter include, *praeter multa alia*, Amalfi, Lake Como: Menaggio, Verona Amphitheatre, Lake Maggiore, The Old Bridge at Florence (which dates back, perhaps, to Roman times), Carrara Marble Quarries, Venice (12 fine pictures), Rome: The Pantheon, Rome: The Appian Way, Rome: St. Peter's, Rome: Victor Emmanuel Monument, Rome: The Colosseum, Rome: The Vatican Library, Rome: The Arch of Titus (with a fine view of the Colosseum beyond), Tivoli (the falls), Rome: The Forum, Pompeii: Remains of the Forum, Pompeian Mills, Pompeii (cast of a man), Vesuvius in Eruption.

The illustrations of the chapter on Greece include The Parthenon, Corinth (Fountain of Pirene: the name is not given); Athens: Tomb of Ancient Worthies ("the Sisters Demetrea and Pamphile"), Arch of Hadrian, Theatre of Dionysus, Athens: Temple of the Olympian Zeus, Mount Athos, Athens: View from the Stadium, Athens: Temple of the Wingless Victory, Primitive Threshing in Greece, A Greek Pedlar.

CHARLES KNAPP

H ΣΙΑΡΤΗ ΔΙΑ ΜΕΣΟΤ ΤΩΝ ΑΙΩΝΩΝ. By Panayotis X. Doukas. New York: The Enosis Publishing Co., Inc., Publishers of The National Herald, Ο Εθνικός Κήρυξ, A Greek Daily Newspaper (1922). Pp. 956. \$5.00.

This book is, as far as I know, the only treatise on the history of Sparta, the Peloponnesus, and Greece generally which deals with the ancient, the mediæval, and the modern periods of the life of this one people as forming a unit. The student will find here, presented to him in satisfying fulness, the story of Frankish, Venetian and Turkish times, as handed down to us in many rare documents, which are transliterated with painstaking accuracy and form a collection of original sources of great interest to the historical specialist as well as to the linguist who wishes to know about the Modern Greek language in its periods of transition from earlier ages.

To archaeologists who are interested in the chorography or the topography of Lacedæmon this work will be indispensable, while to the more general student of antiquity the book, with its many excellent illustrations, reproduced from rare or inaccessible journals of archaeology, or from the finds themselves, will prove a thesaurus of ancient Greek sculpture, architecture, and numismatics.

The author's literary style is simple and direct, well adapted to his task. It avoids the ultra-Atticism of the extreme forms of the Katharevousa and is a pleasing example of the Kathomilourmene Glossa of to-day. Any one that is at all proficient in ancient Greek will be fascinated to find that he can with comparatively slight difficulty read this most accurate and comprehensive narrative of the part that Sparta has played in the history of Greece.

Professor Doukas has profited by access to many hitherto unknown or unpublished documents in the libraries of Greece and Europe, and has had the advice, help, and encouragement of the most learned professors in the University of Athens, for example Professors Karolides, Soteriades, Adamantios, and Lambros. Professor Lambros in particular furnished the first inspiration to the work and up to the time of his death was deeply interested in its prosecution.

The author is deeply interested in the folk-poetry and

folk-lore of his land, and his tale is enlightened or illuminated by well-chosen poems from the time of the klephts and the armatoles.

In spite of some errors in printing, which are hardly to be avoided in a work of such size and extent, published here in America, Professor Doukas's volume is a thoroughly good book.

CARROLL N. BROWN

THE COLLEGE OF THE CITY OF NEW YORK

THE THUNDERBOLT AS A VOTIVE OFFERING

In the extremely valuable and interesting book by W. H. D. Rouse, *Greek Votive Offerings*, 383 (Cambridge, 1902), the statement is made that "the thunderbolt is never dedicated to Zeus or anybody else, neither has one been found in any of his shrines except in the hand of a figure". This assertion is used to confirm a theory.

As Hannibal was leaving his winter-quarters to undertake the campaign of 217 B. C., there were many portents that were ominous for Rome, among them the killing of some soldiers by thunderbolts. Everything possible was done to appease the wrath of heaven. One of the measures is described as follows by Livy, 22.1.17: *Decemvrorum monitu decretum est, Iovi primum [donum] fulmen aureum pondo quinquaginta fieret, et Iunoni Minervaeque ex argento dona darentur.* . . .

Votive thunderbolts were therefore offered. Livy does not speak as if there was anything unusual about this one except its weight. Perhaps such bolts were never made of a material cheap enough to escape the hands of the despoiler. This may explain why none has survived.

Both Greek and Roman votive inscriptions to Thundering Zeus are extant, being more frequent in Greek than in Latin. I see no reason to believe that a Greek's attitude toward a votive thunderbolt was in any way different from a Roman's.

UNIVERSITY OF MICHIGAN

EUGENE S. MCCARTNEY

CLASSICAL ARTICLES IN NON-CLASSICAL PERIODICALS

XII

Académie des Inscriptions et Belles-Lettres—1924, *Quatre Préfets du Prétoire Contemporains de Constantin*, Louis Poinssot and Raymond Lautier [the prefects in question are named in a dedicatory inscription on a pedestal]; *Fouilles d'Alise*, M. Espérandien [these excavations, interrupted in 1914, were resumed in 1919; the Academy of Dijon is participating. The most interesting find to date is a bas-relief, depicting three mother-goddesses and four children, on which remains of color may still be described]; *Une Inscription de Djemila*, Eugène Albertini [deals with a dedicatory inscription to Venus Augusta, on an altar]; *Fouilles à Bulla Regia en 1924*, L. Carton [describes baths]; *Note Complémentaire sur la Loi Romaine contre la Piraterie*, Edouard Cuq [deals with the inscription on the monument of P. Aemilius at Delphi, as discussed in the *Bulletin de Correspondance Hellénique*, 1924].

Folk-Lore—September, *Ancient Statues in Mediaeval Constantinople*, R. M. Dawkins [a most interesting article dealing with the attitude of the mediaeval inhabitants of Constantinople toward the ancient remains found there. The better educated had some esthetic appreciation of these remains, but no scientific knowledge, and many false notions prevailed. Some pagan remains were invested with a religious character, but for the most part they were regarded as "the works of powerful magicians of the

days of heathendom" <we may compare the analogous treatment of Vergil, who to the Middle Ages was now a saint, now a magician>. In Constantinople the sense of continuity with the Greek past was so strong that it prevented any striking contrast between pagandom and Christianity, and so the idea of impurity and ungodliness about the remains of antiquity was not stressed; but they were invested with various magic properties. Some were thought to have prophetic power; some became talismans <the word *talisman* the writer traces to *talō*, 'to perform', 'to perform a rite', 'to enchant'; some were used in ordeals; some were thought to guard or to contain treasure]; Unsigned review, favorable, of *The Golden Ass of Apuleius*, translated by William Adlington, edited by F. J. Harvey Darton.

HUNTER COLLEGE

E. ADELAIDE HAHN

CLASSICAL ARTICLES IN NON-CLASSICAL PERIODICALS

XIII

American Historical Review—April, Review, favorable, by Robert W. Rogers, of *The Cambridge Ancient History*, II.

The American Printer—January 20, *The Printer as a Self-Advertiser*, Robert Cecil MacMahon [illustrations of the first Italian translation of Diogenes Laertius, reissued with cuts, and of Procopius].

Catholic Historical Review—January, *The Belief in the Continuity of the Roman Empire Among the Franks of the Fifth And Sixth Centuries*, Herman Fischer; *Religious Tolerance During the Early Part of the Reign of Constantine the Great*, John R. Knipping.

Colorado School Journal—Volume 40, 12-17, Advantages to English Teachers of Knowing the Classics, Charles C. Mierow.

Inland Printer—March, *A Lady's Book of the Sixteenth Century*, Robert Cecil MacMahon [Italian translation of Vergil, *Aeneid* 1-6, Venice, 1540].

Juridical Review—September, *Pliny and the Roman Bar Under Trajan*, W. Menzies.

The Living Church—February 28, *The Great Chalice of Antioch*, Reverend John A. Maynard [Mr. Maynard is Associate Professor of Semitic Languages and History of Religions, at Bryn Mawr. He states that he has seen the chalice and that he never saw a picture or statue of Christ which impressed him so much. He believes the chalice, as a whole, to be an authentic relic of the first century; "It cannot be proved, only surmised, that the inner cup is the Holy Grail". He thinks that the "shape of the chalice belongs to the age of Augustus and Tiberius and is not found in Greco-Roman art after the first century", and "that the bird is the phoenix, which, in Greco-Roman art, is represented in the shape of an eagle". Finally, to his mind, "The basket of loaves symbolizes the Eucharist: the whole is a symbol of eternal life through the Communion".—I owe knowledge of this article to Miss Lucy Sherman, of Peekskill].

Medical Journal and Record, New York City—March 4, *Remarks on the Hygiene of the Ancient Greeks*, Charles Greene Cumston, M. D., of Geneva, Switzerland [I owe knowledge of this article to Mr. Alexander Kadison, of New York City].

Metropolitan Museum of Art—January, *Recent Classical Accessions*, Gisela M. A. Richter [illustrated].—February, *Recent Classical Accessions*, Gisela M. A. Richter [illustrated]; *An Early Christian Sculpture*, Joseph Breck [illustrated]; *Exhibition Illustrating Greek Athletics*, Christine Alexander [illustrated].—March, *A Roman Sarco-phagus*, Gisela M. A. Richter [illustrated].

CHARLES KNAPP